



AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

ALICE IN CHAINS





AUTHENTIC TRANSCRIPTIONS
WITH BOTTLE NUM TALLAYERS

Transcribed by
JACK MORER
and
TROY NELSON

ALICE IN CHAINS

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Interior photos by Rocky Schenck

ISBN 0-7935-6373-9



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7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

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SOYER.









Grind

By Jerry Cantrell

Tune Down 1/2 Step

- ① = E \flat ④ = D \flat
 ② = B \flat ⑤ = A \flat
 ③ = G \flat ⑥ = E \flat

Intro

Moderate Rock $\text{♩} = 92$

Gtr. 1 (dist) F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

f w/ wah-wah P.H.

TAB

pitch: F \sharp

* Gtr. 2 (dist) Rhy. Fig. 1

End Rhy. Fig. 1

f P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

* Doubled

Gtr. 2: w/ Rhy. Fig. 1

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

Gtr. 1

grad. bend 1/2 full grad. release P.H. full 1 1/2

(2) (2) 3 (3) 3 1 3 1 3 1 3 2 1 0 2 3 (14) 15 15

pitch: G

F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7

Gtr. 1

grad. release 1/2 grad. bend 1/2 grad. bend 1/2

(15) (15) 11 9 10 7 (7) (7) 11 9 10 7 (7)

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

TAB

Verse

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1: w/ Fill 1. 2nd time only

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

1. In the dark-est hole — you'd be well ad - vised — not to plan my fu - n'ral 'fore the bod - y dies, —
 2. Sure to play a part — so you love the game, — and in truth your lies — be - come one and same, —

Gtr. 1

Gtr. 2: w/ Rhy. Fig. 2

F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7

yeah. yeah.

grad. bend 1/2

Gtr. 2: w/ Rhy. Fig. 1

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

Come the morn-in' light, — it's a see-through show. — What you may have heard — and what you think you know, —
 I could set you free, — rath - er hear the sound — of your bod - y break - in' as I take you down, —

grad. release

Gtr. 2: w/ Rhy. Fig. 2

F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7

yeah. yeah.

grad. bend 1/2

Fill 1
Gtr. 1

TAB

Chorus

Gtr. 1 tacet
C5 G5

A \flat 5 C5 G5

N.C.

Let the sun — nev-er blind_ your eyes. —

Let me sleep — so my teeth_ won't — grind. —

Gtr. 3 (dist.) **Riff A** **End Riff A**

full *sim.* full

7 7 5 4 5 3 3 5 3 5 7 7 5 4 5 3 3 5 3

Gtr. 2 **Rhy. Fig. 3** **End Rhy. Fig. 3**

1 3 3 1

To Coda

C5 G5

A \flat 5 C5 G5

N.C.

Hear a sound_ from a voice_ in - side. —

Rhy. Fill 1A **End Rhy. Fill 1A**

full *sim.* full

7 7 5 4 5 3 3 5 3 5 7 7 5 4 5 3 3 5 3 (4)

Rhy. Fill I **End Rhy. Fill I**

1 2 (2)

Gtr. 2: w/ Rhy. Fig. 2

Gtr. 3 tacet

F5

A \flat m7 F5

A \flat m7 F5

A \flat m7 F5 A \flat m7 F5 A \flat m7 F5

A \flat m7 F5

A \flat m7 F5

A \flat m7 F5

A \flat m7

Gtr. 1 **Gtr. 1** **P.H.**

Gtr. 3 *divisi*

4 5 4 2 3 2 2

* Gtr. 1 tabbed to the left.

pitch: F \sharp

Gtr 2: w/ Rhy Fig 3, last 3 mes

Ab5 C5

G5

from a voice in

side.

Gtr 4 (dist.)

mf w/ wah-wah

Guitar Solo

Gtr. 2: w/ Rhy Fig. 3, 1 3/4 times

C5 G5

N.C.

Musical score for guitar, featuring three systems of notation (treble and bass staves) and tablature. The score includes various guitar techniques and effects:

- System 1:**
 - Staff 1: Treble clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 2: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 3: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 4: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
- System 2:**
 - Staff 1: Treble clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 2: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 3: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 4: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
- System 3:**
 - Staff 1: Treble clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 2: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 3: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.
 - Staff 4: Bass clef, key of D major. Notes include quarter and eighth notes, with a triplet of eighth notes. A wavy line indicates a wah-wah effect.

The score includes various guitar techniques and effects:

- Ab5 C5** and **G5** chords are indicated above the staff.
- N.C.** (Natural Chord) is indicated above the staff.
- mf w/ wah-wah** is indicated below the staff.
- grad. bend** (graduated bend) is indicated above the staff.
- full** (full bend) is indicated above the staff.
- semi-harm** (semi-harmonic) is indicated above the staff.
- full** (full bend) is indicated above the staff.
- 1** (first fret) is indicated above the staff.

The score includes various guitar techniques and effects:

- 3** (triplet) is indicated above the staff.
- 1/2** (half note) is indicated above the staff.
- full** (full bend) is indicated above the staff.
- 1/2** (half note) is indicated above the staff.
- full** (full bend) is indicated above the staff.
- 1** (first fret) is indicated above the staff.

The score includes various guitar techniques and effects:

- 3** (triplet) is indicated above the staff.
- 1/2** (half note) is indicated above the staff.
- full** (full bend) is indicated above the staff.
- 1/2** (half note) is indicated above the staff.
- full** (full bend) is indicated above the staff.
- 1** (first fret) is indicated above the staff.

Gtr 3 tacet

sema-harm

N.C.

C5 G5

full

full

full

(0) 6 7 6 7

(7) (4) 2 0 3 3 3 (3) 5 7 3 5 3 5 7 5 3 5 3

Ab5 C5 G5

w bar full

(5) 5 (5)

Gtr 2 w/ Rhy Fill 1

Gtr 2 w/ Rhy Fig. 2

Gtr 4 tacet

F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7 F5 Abm7

Gtr 4

15ma

Harm

w bar

wait off

+1

(5) (5)(5) (5) 0 (0) (0) 0 4 (4) (4) (4)

Gtr 1

7 1 2

PH

pitch F#

F#

Verse

D.S. al Coda

Gtr 2 w/ Rhy Fig 1

F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5 F5 Ab5

3. In the dark-est hole — you'd be well ad - vised — not to plan my fu - n'ral 'fore the bod - y dies, —

Gtr 1

grad release

PH

1 2

pitch G

(2) (2) (2)

pitch F#

Coda

Gtr 2 w Rhy Fig 3, last 3 meas

Ab5 C5 G5 N.C.

from a voice in side

Gtr 2

full

(5) 3 3 5 3 5 7 7 5 4 5 3 3 5 3

Gtr 2: w Rhy Fig 3, 1 3/4 times
Gtr 3: w Riff A, 1 3/4 times

C5 G5

Ab5 C5 G5 N.C.

Let the sun nev-er blind your eyes. Let me sleep so my teeth won't grind.

Gtr 4

full

10 10 8 7 0 6 6 8 6 8 10 10 8 7 0 6 6 8 5

Gtrs 2 & 3 w Rhy Fills 1 & 1A
N.C.

C5 G5 Ab5 C5 G5

Hear a sound from a voice in side

full

10 10 8 7 0 6 6 8 6 8 10 10 8 7 0 7 1/2 (7)

Outro

Gtr 2: w Rhy Fig 2

Gtrs 3 & 4 tacet

F5

Abm7 F5

Abm7 F5

Abm7 F5 Abm7 F5

Abm7 F5

Abm7 F5

Abm7 F5

Abm7

Gtr 4

Gtr 3

w/ wah-wah

grad bend

grad bend

w/ echo repeats

11 9 10 7 (7) 1/2 (7) 11 9 10 7 (7) 1/2 (7)

Brush Away

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

Tune Down 1/2 Step

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 106
N.C.(C♯5add♯11)

Gtr 2
C#
1
5tr
mf

(cont. in notation)

Gtr 1
(clean)

Rhy. Fig. 1

End Rhy. Fig. 1

mf w/ chorus & delay
let ring

*Key signature denotes C♯ Aeolian

**volume swell

Verse

Gtr 1 tacet
N.C.(C♯5add♯11)

could use some time to curl a - way.

Gtr 2

Fill 1

End Fill 1 Riff A

End Riff A

f

1/2

6 (6) 12/13-12 (12)-6 (6) 12/13-12 (12)-6 (6) 12/13-12 (12)-6 (6) 12/13-12 (12)-6

Gtr 3
(dist.)

Rhy. Fig. 2

End Rhy. Fig. 2

f

let ring

*doubled throughout

Gtr 2 w. Riff A, 2 times, 1st time

Gtr 3: w/ Rhy. Fig. 2, 3 times

Gtr 2, w. Riff A, 4 times, 2nd time

My ag - gres - sion is where you stake your claim
2. My in - ten - tion; can I ar - rive at eight?

C#
6fr

Gtr. 2

Why, _____ I ques - tion this curve on which you grade? _____
Lie _____ and dream some. Sur - prise you guys, I'm late. _____

(continuation)

My _____ con - cep - tion; a joke or lat - est craze? _____
All _____ right, cor - rec - tion; for - get - tin' some - thing, wait _____

Chorus

Gtr 4, w. Fill 2, 3rd time

Gtr 5 w. Fill 3, 3rd time

E5 F#5 G5 A5 G5 E5 F#5

G5 A5

B5

I try to get a way. _____ and yet I suck a _____

Gtr. 2

Riff B

6 (6)12-13-12 (12)~6 (6)12-13-12 (12)~6 (6)12-13-12 (12)~6 (6)12-13-12 4

Gtr. 3

Rhy Fill 1

End Rhy Fill 1

2 4 4 5 5 7 7 5 2 4 4 X 4 4 2 4 4 4 5 5 7 7 7 7 7 9 9 X 9

Fill 2

Gtr 4

8va

*fdbk

4 1

19 19 19 (X)

TAB

*Microphonic fdbk, not caused by string vibration.

Fill 3

Gtr 5

8va

14

TAB

Gtr 2: w/ Riff B
E5 F#5 G5 A5 G5 E5 F#5 E5 F#5 G5 A5 N.C.B5

round. — So, fall and crawl a - way, — and brush a - way_ loose

Gtr 3

0 2 4 4 5 5 7 5 5 0 2 X 4 0 2 2 3 3 5 7 7 7 0 2 X 2

1. Interlude To Coda

Gtr 1: w/ Rhy Fig. 1
Gtr 3: w/ Rhy Fig. 2
Gtr 2: w/ Fill 1
N.C.(C#5add#11)

Gtr 2: w/ Riff A

ground. —

2. Interlude

Gtr 1: w/ Rhy Fig. 1, 3 times
C#
6fr

Gtr 2

ground — Yeah'

Gtr 3

mp

Gtr 2: w/ Fill 1
Gtr 3: w/ Rhy Fig. 2, 2 times
N.C.(C#5add#11)

Gtr 2: w/ Riff A, 3 times

*Gtr 4 (dist)

*backwards gtr

Guitar Solo

Gtr 1 w. Rhy Fig. 1

Gtr 3. w/ Rhy Fig. 2

C#

①

6fr

Gtr. 2

Gtr 4

First system of musical notation. Gtr 2 (top staff) has a single note with a long sustain. Gtr 4 (bottom staff) is a melodic line starting with a forte (f) dynamic, featuring various bends and fret numbers (9, 11, 12).

Second system of musical notation. Gtr 4 continues with bends and fret numbers, including a 'hold bend' instruction.

Gtrs. 1 & 3 w. Rhy Fig. 1

Third system of musical notation. Gtr 4 (bottom staff) has a melodic line with bends and fret numbers. Gtrs. 1 & 3 (top staff) have a rhythmic pattern with 'grad. release' and 'fxbk' markings.

*Gtr 5 (dist.)

Fourth system of musical notation. Gtr 5 (bottom staff) has a melodic line with bends and fret numbers. Gtrs. 1 & 3 (top staff) have a rhythmic pattern with 'grad. release' and 'fxbk' markings.

*backwards guitar

**Microphonic fdbk, not caused by string vibration. Pitch is indeterminate.

8va

grad. release

2

1 1/2 full

3/4 1/2 1/4

12 13 13 13 13 13 13

(X)

grad. release

1 1/2 1 1/4 full

3/4 1/2

12 13 13 13 13 13 13

8va

grad. release

2

1 1/2 1 1/4 full

3/4 1/2 1/4

13 14 14 14 14 14 14

(X)

grad. release

1 3/4 1 1/2 1 1/4 full

3/4 1/2 1/4

13 14 14 14 14 14 14

**Microphonic fdbk, not caused by string vibration. Pitch is indiscriminate

⊕ *Coda*

Outro

Gtrs. 1 & 3 w/ Rhy Fig. 1
Gtr 2: w/ Riff A, 1 1/2 times
N.C.(C#5add#11)

And brush a way loose ground

Gtr 2 w/ Fill 4

Gtr 3 tacet N C

Ctr

Fill 4
Gtr 2

TAB

(6) (6) 12 13 12 (12)

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Moderately Slow Rock ♩ = 83
E♭5 E♭add9 D

*composite arrangement

Verse

Eb5 Ebadd9 Dsus2

Rhy. Fill 1
Gtr 3 (clean)

Rhy. Fill 1

Gtr 3 (clean)

Gtr 3 (clean)

Eb5 Ebadd9 D

Things go well; your eyes di-late, you shake, and I'm high. Look in my eyes deep -
 You have al-ways told me you'd not live past twen-ty five.

P M

To Coda 1 ⊕

Eb5 Ebadd9 D5 Dadd9 Eb5 Ebadd9 D

and watch the clouds change with time. Twen-ty Hours won't print my pic-ture milk car-ton size.
 I say, stay long e-nough

End Rhy. Fig. 2

P M

Gtrs. 1 & 2 w. Rhy. Fig. 1, simile

Eb5 Ebadd9 D Eb5 Ebadd9 D

Car-ton size.

Gtr 3: w/ Rhy. Fill 1

Eb5 Ebadd9 D Eb5 Ebadd9 Dsus2

size. Car-ton size.

Verse

Gtrs. 1 & 2 w. Rhy. Fig. 2, simile

Eb5 Ebadd9 D5 Eb5 Ebadd9 D

2 Call me up, con-grat-u-lations ain't the real why - There's no pres-sures, be-sides bril-liance, let's say by day nine -

Rhy. Fill 2

Gtrs. 1 & 2

letting

TAB

Eb5 Ebadd9 A5

⊕ Coda 1

Gtrs. 1 & 2 w/ Rhy. Fill 3

E♭5

E♭add9

D5

to re - pay all who caused strife.

Gtr 3

mf

10 12 12 10 12 11 10

Guitar Solo

Gtr 4 w/ Fill 1

Gtrs. 1 & 2 w/ Rhy. Fill 3, 3 times

D5

E♭5

E♭add9

D5

Gtr 1

1 4 4 1 4 1/4 3/4 1

(10) 12 10 12 10 12 12 10 12 10 10 10 10 12 12 12 10 12 10 12

E♭5 E♭add9 D5

fu fu 3 4 3 4 1 4 1/4 1/4

(13)13 (13) 10 (10) 10 13 10 12 12 (12)10 12 5 7 5 7 6 5 3 5 5 (5) 3 3 X X 5 5 3 3 5 5 3

D.S.S. al Coda 2

Gtrs. 1 & 2 w/ Rhy. F 2

E♭5

E♭add9

D5

Dsus2

E♭5 E♭add9 A5

1 2 1 2 1 2 P II 1 2 1 4 P M

(5) 5 (5) 5 (5) 5 (5) 3 5 5 X 5 X 7 9 9 9 7 7 2 2 0 0

Fill 1

Gtr 4 (dst.)

let ring --- 4 let ring --- 4

1/2 1/4

TAB 5 4 5 5 14 12 9 8

Rhy. Fill 3

Gtrs. 1 & 2

P M

TAB (0) (0) (0) 1 3 0 1 1 1 0 0

⊕ Coda 2

Chorus

Gtrs. 1 & 2. w/ Riffs A & A1
N.C. (A5)

a date for me Once a gain you see

Gtr 1

let ring - - - - - 4

(5) 5 4 3 3 4 5 5

Gtr 2

et ring - - - - - 4

(4) 4 2 3 0 3 2 0

an in, dis-col - ored skin gives you a - way. So

a - fraid, you kind - ly gur - gle out a date for me.

E♭5 E♭add9 D

Interlude

Gtrs. 1 & 2. w/ Rhy. Fig. 1, last 4 meas.
D

E♭5 E♭add9 D

E♭5 E♭add9 D

Ah, Ah, yeah. Ah.

Gtrs. 1 & 2. w/ Rhy. Fig. 2

E♭5 E♭add9 D

E♭5 E♭add9 D

Gtrs. 1 & 2. w/ Rhy. Fill 3

Gtr. 3. w/ Rhy. Fill 1

E♭5 E♭add9 D5

E♭5 E♭add9 Dsus2

Guitar Solo

Gtrs. 1 & 2 w/ Rhy Fill 3, 3 times

w/ Voc ad Libs

Dsus2

E \flat 5 E \flat add9 D5

E \flat 5 E \flat add9

D5

Gtr. 3

Gtrs. 1 & 2 w/ Rhy Fill 4

E \flat 5 1 \flat add9 D5

Gtrs. 1 & 2 w/ Rhy Fill 5, 3 times

E \flat 5 E \flat add9 D5

E \flat 5 E \flat add9 D5

Rhy. Fill 4

Gtrs. 1 & 2

Rhy. Fill 5

Gtrs. 1 & 2

loco

8 7 6 7 5

5 7 7 7 6 7 6 8 (8) 7 7 6 7 8 1 1/4

1/4 1/4 3/4 Full 1/4 3/4 1 1/4

Eb5 Ebadd9 D5

Gtrs. 1 & 2 w/ Rhy. Fill 6

6 7 7 5 7 5 7 6 5 3 5 3 5 3 4 5 3 3 4 5 3 3 5 5

full

Eb5 Ebadd9 Dsus2 Gtrs. 1 & 2 w- Rhy Fill 3, 8 times Eb5 Ebadd9 D5

(5) 5 5 (5) (5) 3 3
 let ring
 0 14 14 12 15-17 17-18 19 19 20 20 20
 14 14 12 14-16 16-17 19 19 19 19 19
 12 12 14 14 15 19 19 19 19

[illegible]

E♭5 E♭add9 D5

E♭5 E♭add9 D5

E♭5 E♭add9 D5

Spoken: Your

8va loco

fdbk

E♭5 E♭add9 D5

weap-on is guilt!

Your weap-on is guilt!

8va

grad release

fdbk

grad bend

E♭5 E♭add9 D5

Your weap-on is guilt!

full

1/4 full

1/4 full

full

3/4

1/2

1/4

1/2 full

1/2 3/4

1/2

1/2

1/2 1/4

1/2

Faster ♭ = 132

26

2

+1 2 -1 2 +1 2 + 2

Sia

fubk

1 2

16 16

(0)

*w bar

*Don't pick notes, attack is caused by bar vibrato

+1 2 1 2 + 2

Sia

fubk

1 2 4

14 14 14 14 (14) 14 12 15

12 12 12 12

14 15 12 13 14 13 12

Sia

grad d ve

w bar

1 4

17 (17) 16 (16) (0)

w bar

w bar

w bar

**w bar*

***fubk*

+1 2

18 (0) (0) (0)

prich: G

*Hold note until slide occurs

*Don't pick notes, attack is caused by pulling up on a bar

-1/2

Gtr 1 cont simile fillene

N C

Gtr 3

Sia

12 13 14 12 13 12 12 12 13 13 12 13 12

14 14 X X 13 X 13

12 13 12 13 13 12

Gtr 2

Sia

grad re ease

grad d ve

w bar

w bar

2

(0) (0) (7) (7) (7) (0) 8

slack

Heaven Beside You

Lyrics by Jerry Cantrell

Music by Jerry Cantrell and Mike Inez

Aadd9



G6



Cmaj7



Badd11



B



Tune Down 1 2 Step

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = C♭ ⑥ = E♭

Intro

Moderately = 109

Gtr 1 (acous.)

N.C.(E)
Rhy. Fig. 1

(A5)

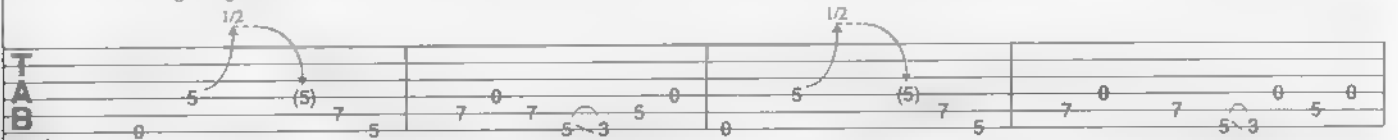
(G5)

(E)

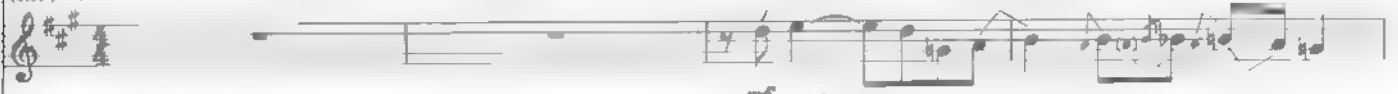
(A5)

(G5)

End Rhy. Fig. 1



Gtr 2 (elec.)



*Key signature denotes E Mixolydian.

Gtr 1: w. Rhy. Fig. 1, 2 times

(E)

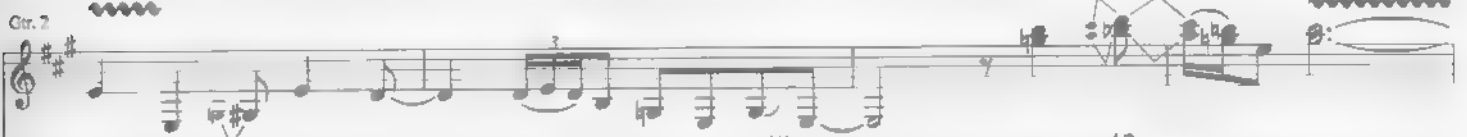
(A5)

(G5)

(E)

(A5)

(G5)



(E)

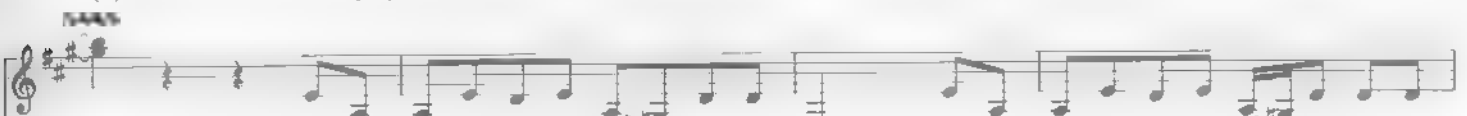
(A5)

(G5)

(E)

(A5)

(G5)



§

Gtr 1 w. Rhy. Fig. 1

(E)

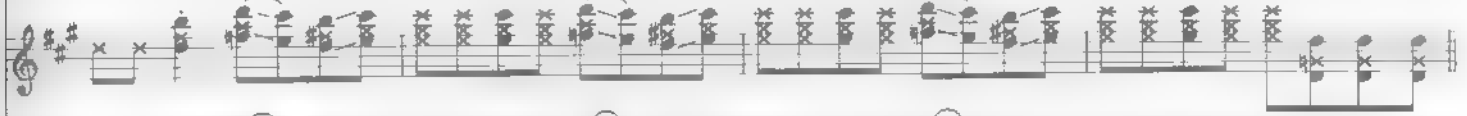
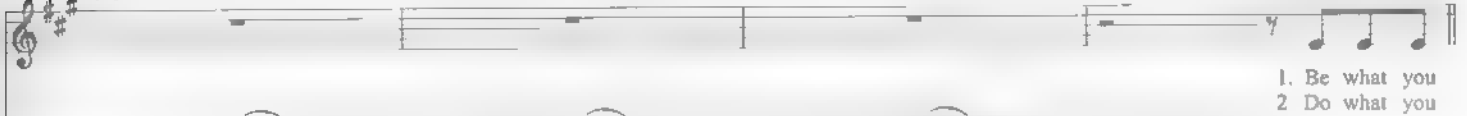
(A5)

(G5)

(E)

(A5)

(G5)



1. Be what you
2. Do what you

Verse

Gtr 1: w/ Rhy. Fig. 1, 1 3/4 times

N C (E)

(A5)

(G5)

(E)

(A5)

(G5)

wan na be
wan na do.

See what you came to see.
Go out and seek your truth.

Been what you
When I'm

Riff A

grad release

1 4 3 4 1 4 1 4

1 4 3 4 1 4 1 4

End Riff A

Gtr 2: w/ Riff A

(E)

(A5)

(G5)

(E)

(A5)

Gtr 1: w/ Rhy. Fill 1

(G5)

wan - na be.
down and blue,

I don't like what I see.
rath - er be me than you

Chorus

Aadd9
Rhy. Fig. 2

G6

Cmaj7

Badd11

End Rhy. Fig. 2

Like the cold - est win - ter chill; heav - en be - side you, hell with - in.

Rhy. Fig. 2A

End Rhy. Fig. 2A

Gtr. 2

Gtrs. 1 & 2 w/ Rhy. Figs 2 & 2A, 2 times

Aadd9

G6

Cmaj7

Badd11

Like the cold - est win - ter chill; heav - en be - side you, hell with - in.

Rhy. Fill 1

Gtr 1

(cont. in slash)

TAB

(5) 7 0 7 5 3

Aadd9 G6 Cmaj7 Badd11

Like the cold - est win - ter will; heav - en be - side you, hell with - in.

Aadd9 G6 Cmaj7 B Rhy. Fill 2 D6 End Rhy. Fill 2

And you {think wish} you {have had} it still; heav - en in - side you.

Gtr 2

Rhy. Fill 2A End Rhy. Fill 2A

Bridge

Gtr 2 tacet (1) open

Gtr. 1

Gtrs 3 & 4 (elec.)

2. So, there's prob - lems in your life? That's fucked up. and I'm not blind.

3. So, there's prob - lems in your life? That's fucked up, but you're not blind.

Rhy. Fig. 3

f w/ dist

To Coda 1

To Coda 2

Gtrs 3 & 4 w/ Rhy Fig 3

Gtr 5, w/ Fill 1, 1st time

Gtr 5, w/ Fill 2, 2nd & 3rd times

I'm just see through fad - ed, su - per - jad - ed, out of my

You're just see through fad - ed, o - ver - rat - ed, out of your

Fill 1 Gtr 5 (elec.)

f w/ dist.

w bar

TAB

8

Fill 2 Gtr 5

steady gliss

TAB

16

Em N.C.(G) (F#+) Em N.C.(G) (F#+)

Em N.C.(G) (F#+) Em N.C.(G) (F#+)

Em N.C.(G) (F#+) Em N.C.(G) (F#+)

Chorus

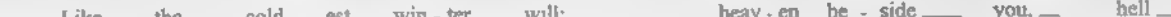
Gtrs. 1 & 2, w/ Rhy Figs. 2 & 2A, 3 3/4 times
Gtrs. 3, 4 & 6 tacet
Aadd9 G6 Cmaj7 Badd11

Aadd9 G6 Cmaj7 Badd11

Like the cold - est win - ter chill; heav - en be - side you, hell with - in.

Aadd9 G6 Cmaj7 Badd11

Like the cold - est win - ter chill; heav - en be - side you, hell with - in

Gtr 3: w. km B, 1 3/4 times
 Aadd9 G6 Cmaj7 Badd11

 Like — the cold - est win - ter will; — heav - en be - side — you, — hell — with - in

And — you know you have it still; — heav - en in - side — you. —

Gtr. 6: w/ Rhy. Fig. 4A, 2 times
 Em N.C.(G) (F#+) Em N.C.(G) (F#+)

Girs.
3, 4 & 6

The musical score for guitar consists of two staves. The top staff is a standard musical notation with a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and various accidentals. The bottom staff is a fretboard diagram with six lines representing the strings. It shows fret numbers (0, 12, 15) and includes a double bar line with a repeat sign. Above the fretboard, there are wavy lines indicating bends or vibrato, and some numbers like '1 2' and '1/2' are placed above specific frets.

[illegible]

Music and Lyrics by Layne Staley

Music and Lyrics by Layne Staley



Intro

Moderate Rock ♯ = 101

E5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, vocals, and piano. The guitar parts (Gtr 1 and Gtr 2) are in the key of D major (indicated by two sharps) and 4/4 time. The vocal parts (Vocals) are in the key of D major and 4/4 time. The piano part is in the key of D major and 4/4 time. The guitar parts feature a "w bar" (wah bar) effect. The piano part includes a "TAB" section with a "chord" diagram.

§ 17. w Rhy 1 2nd 3rd & 4th times

1.5 vpc²

Rh₂ Fig. 1

Gtr.

P.M.

No more time

* (creeps)

Riffs A & A1

Ray diagrams for a lens system with two lenses. The first lens has focal length f . The second lens has focal length $8/5$. The final image is formed at a distance of $7/4$ from the second lens.

Rhs. Fig. 1A

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation includes various musical symbols such as notes, rests, and bar lines, along with lyrics written below the staves. The score is written in a style typical of early 20th-century musical publications.

$$^{\circ} = 2.4 \times 10^{-4} \text{ m}^2 \text{ mol}^{-1} \text{ at } 298 \text{ K}$$

**Gr 3 to right of slashes.

Rhy. Fill 1

Gtr 1

G5 F#5

P.M.

End Riffs A & A1

12-8

P.M.

Gtrs 3 & 4 w Riffs A & A1

F5

P.M.

Just one more time

Gtr 2

F5

End Rhy Fig. 1

P.M.

(cool in notation)

End Rhy Fig. 1A

P.M.

Verse

Gtrs. 3 & 4 tacet

E5

N.C.

E5

N.C.

1. So cra - zy, beat the strain. Too la - zy, shake the gray
 2. Your re - dun - dan - cy stains. Tired of in - fan - tile claims.
 3. Emp - ty room sets the scene. Pick at me slow, pain fiend wait
 4. So cra - zy, feel the hate. Yeah, I've got years to wait

Gtrs

1 & 2

Rhy. Fig. 2

F5

N.C.

E5

F5

Gtrs 1 & 2 w. Rhy. Fig. 2

E5

N.C.

So, and she willed the rain. So, let me be de - famed. Your re - dun - dan - cy stains
 Like pup - pets on a string, un - tang - gle you from me. So cra - zy, beat the strain
 Suck me through barbed wire screen. An - ger be - comes our queen. Tongue whip - ping; fork - ed black.
 I know it's not too late. Lend - ing clean hands to fate. Rise from the dirt I'm in.

End Rhy. Fig. 2

E5

N.C.

E5

N.C.

E5

To Coda 3

F5

Tired of in - fan - tile claims. Like pup - pets on their strings, un - tan - gle you from me.
 Too la - zy, shake the gray. So, and she willed the rain. So let me be de - famed.
 How long un - til you crack? Sur - prise and set a - back. Lack - ey's loose talk for fact.
 Hide in an - oth - er's skin. Stick black dress doll with pin. Your mouth takes on my grin.

Pre-Chorus

E5

N.C.

Time to call the dog - gies off.

E5 N.C.

Tired of the sha - dow - in'.

End Rhy. Fig. 3

P.M. . . . 4 P.M. . . . 4 P.M. . . . 4

N.C. E5 N.C.

Slide me to the side a - gain. ____ Slapped in the face a - gain.

To Coda 1

Chorus

* C5/G ** B5/F# G5 Gtr 3 w/ Fill 1 F#5 E5 G N.C.(E5) Bb5 B5

One day my ____ plane

Cut

P.M. P.M. . . 4

Gtr 2

P.M. P.M. . . 4

*bass plays G **bass plays F#

Fill 1

Gtr 3

TAB

Qtr 3: w/ Fill 1
E5 N.C. E5 G5 F#5 F5 E5 N.C. E5

leaves. Some way my head creeps. Some

P.M. P.M. 4 let ring. 4 let ring. 4 P.M. P.M. 4

P.M. P.M. 4

D.S. al Coda 1
To Coda 2 ⊕

The musical score for "My Way" is presented in a standard musical notation format. It includes a vocal line and a guitar line. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "day my way leads. Some way my head". The guitar line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It includes various musical notations such as chords, scales, and guitar-specific techniques like bends and vibrato. The score is divided into measures by vertical bar lines. The guitar part includes a "Gtr 3: w/ Fill 3" section. The vocal part includes a "Gtr 3: w/ Fill 3" section. The score is a black and white image of a printed musical score.

Fill 2
Gtr 3

TAB

12	12	11	11	9	13
X	X	X	X	X	X
10	10	9	9	7	11

FIG. 3
Chr. 3

802

let ring

TAB

⊕ Coda 1

Pre-Chorus

Gtrs. 1 & 2 w/ Rhy. Fig. 3, 2 times

E5

N.C.

E5

N.C.

Time to call the dog-gies off. ____

Tired of the sha-dow-in'.

Slide me to the side a - gain. ____

Slapped in the face a gain.

D.S.S. al Coda 2

⊕ Coda 2

Interlude

E5

F5 E

E

D5/E D/E

2nd time, D.S. al Coda 3

1. creeps. ____ Ah ____ Ah

2. Ah ____

Gtr. 2

let ring throughout

let ring throughout

Gtr. 3

w/ wah & slide
play 2nd time only

w/ wah & slide
play 2nd time only

⊕ Coda 3

Outro

E5 type2

The image shows a musical score for guitar, likely for a recording session. It features three guitar parts (Gtr 1, 2, 3) and a bass line. The notation includes notes, rests, and bar lines. Annotations include 'E5 type2', 'A', 'open', '5fr', '+1', 'w bar', 'Ah.', 'w/ bar', 'w bar', '2 0', '9', '(9)', '10', '(10)', 'w bar', '*fdbk', and '*Microphonic fdbk, not caused by string vibration.'

The musical score is written for guitar and voice. It features two main sections: E5 type2 and N.C. (Natural Chord). The guitar part includes various notations such as notes, rests, and performance instructions like "w/ bar" and "fdbk.". The voice part includes lyrics and performance instructions like "Ah" and "w/ bar". The score is divided into measures, with some measures containing multiple notes and rests. The guitar part is written in treble clef, and the voice part is written in treble clef. The score includes various musical notations such as notes, rests, and performance instructions like "w/ bar" and "fdbk.". The score is divided into measures, with some measures containing multiple notes and rests. The guitar part is written in treble clef, and the voice part is written in treble clef.

Rhy. Fill 2

Gtr 2

Gtr 3 tacet
E5 type 2

E open
F fr

Gtr 2

w bar

Gtr 1

w/ bar

(14) (14) 12 (12) 10 (10) (10) (10)

1 2 2 2

E5 type 1

A

E5 type 2

E A
open 5fr

E5 type 2

E A
open 5fr

w bar

+1

w bar

+2

w bar

So cra - zy,

so cra

Riffs B & B1

End Riffs B & B1

Gtr 1

Gtr 4
div.s.
w bar

w bar

(10) (10)

12/0 10/0 12/0 10/0 12 11 12 (3) 12 10 12 10 12 11 12 12

*Gtr 4 to right of slashes. -1/4 +, 4

Gtrs 1 & 4: w/ Riffs B & B1, 6 times
E5 type 2

E5 type 2

D
open

Gtr 2

w bar

+1

X X X X

Gtr 2: w/ Rhy. Fig. 1A, last 4 meas., simile
E5 N.C.

zy,

so cra - zy.

Ah.

Gtr 3

Rhy. Fig. 4

Harm.

w/ bar

7 7

8 8 8 8 8 8 8

(7)

Gtr 3 tace:
E5 type2

E F
⑥ ⑥
open 1fr
+1/2
w bar

Gtr 2

Gtr 1

w/ bar

(14) (14) 12 (12) 10 (10) (10) (10)

-1 1/2 -2 1/2

E5 type2

A

E5 type2

E A
⑥ ⑥
open Sfr

E5 type2

E A
⑥ ⑥
open Sfr

+1 w bar

+1 w bar

+2 w bar

So cra - zy, so cra -

Riffs B & B1

End Riffs B & B1

Gtr 1

Gtr 4
dec
w bar

w bar

(10) (10)

12/0 10/0 10 12 11 12 (3) 12 10 10 12 11 12

4 4 4 4 4 5

*Gtr 4 to right of slashes +1 +1 4

Gtrs. 1 & 4: w/ Riffs B & B1, 6 times
E5 type2

D
⑥
open

E5 type2

Gtr 2

+1 w bar

Gtr. 2: w/ Rhy. Fig. 1A, last 4 meas., simile
E5 N.C.

zy, so cra zy Ah

Gtr 3

Rhy Fig. 4

Harm

w bar

(7)

5th

*Hand

*Harmonics located between frets

E5 type2

Gtr 3

fill

w bar

fill

let ring

Harm

Rhy Fill 3

Gtr 3

w bar

(cont. in slash)

TAB

0 2 2 2 2 2 12 (12)

Diagram showing musical notation for a guitar piece, including a treble clef staff with a key signature of one sharp (F#) and a wavy line indicating a bar. The notation includes a sequence of notes (9, 10, 12, 14, 12, 14, 17) and a series of chords (D, E, D, E5, D, E5) with fret numbers (7, 12, 14, 17) and a wavy line indicating a bar.

Diagram showing musical notation for a guitar piece, including a treble clef staff with a key signature of one sharp (F#) and a wavy line indicating a bar. The notation includes a sequence of notes (9, 10, 12, 14, 12, 14, 17) and a series of chords (D, E, D, E5, D, E5) with fret numbers (7, 12, 14, 17) and a wavy line indicating a bar.

*Attack strings by scraping across w/ slide pick

Diagram showing musical notation for a guitar piece, including a treble clef staff with a key signature of one sharp (F#) and a wavy line indicating a bar. The notation includes a sequence of notes (14, 14, 14, 14, 14, 14) and a series of chords (D, E, D, E5, D, E5) with fret numbers (14, 14, 14, 14, 14, 14) and a wavy line indicating a bar.

Diagram showing musical notation for a guitar piece, including a treble clef staff with a key signature of one sharp (F#) and a wavy line indicating a bar. The notation includes a sequence of notes (14, 14, 14, 14, 14, 14) and a series of chords (D, E, D, E5, D, E5) with fret numbers (14, 14, 14, 14, 14, 14) and a wavy line indicating a bar.

Diagram showing musical notation for a guitar piece, including a treble clef staff with a key signature of one sharp (F#) and a wavy line indicating a bar. The notation includes a sequence of notes (14, 14, 14, 14, 14, 14) and a series of chords (D, E, D, E5, D, E5) with fret numbers (14, 14, 14, 14, 14, 14) and a wavy line indicating a bar.

Diagram showing musical notation for a guitar piece, including a treble clef staff with a key signature of one sharp (F#) and a wavy line indicating a bar. The notation includes a sequence of notes (14, 14, 14, 14, 14, 14) and a series of chords (D, E, D, E5, D, E5) with fret numbers (14, 14, 14, 14, 14, 14) and a wavy line indicating a bar.

Free Time

Gtr 3: cont. simple till fade

The musical score is divided into two systems. The first system features a guitar part (Gtr) and a drum part. The guitar part begins with a treble clef and a key signature of one sharp (F#). It includes a 'f/bk' (feedback) section, a 'rif.' (riff) section, and a 'w/ bar' (with bar) section. The drum part is indicated by a 'dr' symbol and a 'w/ bar' section. The second system continues the guitar part with a 'rif' section and a 'w bar' section. The drum part includes a '4' (four) section and a '2' (two) section. The score is written for a guitar and a drum set, with various musical notations and symbols used throughout.

Begin Fade

Fade Out

15ma

loco

PM

w bar

Lyrics by Layne Staley
Music by Jerry Cantrell

Lyrics by Layne Staley
Music by Jerry Cantrell

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Moderately Fast Rock ♩ = 123

Ab5 Db5 Ab5

Rhy. Fig. 1

Ab5
End Rhy. Fig. 1
play 4 times

Verse

Gtrs. 1 & 2. w/ Rhy Fig. 1, 4 times
Ab5 Db5 Ab5

1. Hey,
2. Hey.

let 'em do it a - gain, _____ yeah. _____
I know I made the same mis - take, _____ yeah. _____

Hey,
L

you said you were my friend. _____
I won't do it a - gain, _____ no

Gtrs. 1 & 2, w/ Rhy. Fig. 1, 4 times

Hey,
Why,
3. Hey,

turn me up - side down, _____ oh. _____
why you slap me in the face? _____ Ow! _____
you had time to think it out, _____ yeah. _____

Hey,
I,
Hey,

feel - in' _____ so _____ down. _____
I did - n't say it was o - kay, _____ no. _____
your weak will won't help her heal her heart. _____

Hey.
No.
Hey.

I bet it real-ly eats you up. Hey. No. up.

| Gtrs. 1 & 2 | D♭5 A♭5 | D5 | G5 | A♭5 | D♭5 A♭5 | D5 | Gtr. 3 (dist.) |

Gtrs. 1 & 2 D♭5A♭5 D5 G5 A♭5 D♭5A♭5 D5 Gtr. 3 (dist.)

 P.M. P.M. P.M. P.M.
 (Gtrs. 1 & 2 cont. in slash)

Chorus

w/ Voc. Fig. 1, 2 times

Ab Db Ab

Rhy. Fig. 2

D

A

Ab

Db

Ab

D

A

Ab

End Rhy. Fig. 2

Gtrs. 1 & 2



Gtr. 3

Riff A



1. You made a score at me a - gain,
2. You've got a lit - tle part of me

End Riff A

Gtrs. 1 & 2 w. Rhy. Fig. 2

Gtr. 3. w. Riff A

Db Ab

D

A

Ab

Db

Ab

D

A

Ab



a gain, a - gain, and a - gain, a - gain, a - gain, and a - gain, and a - gain, and a - gain,
a gain, and a gain, and a - gain, a gain, and a gain, and a gain, and a gain,
3. Ex - tend a part of me a - gain, a - gain, and a - gain, and a - gain, and a - gain.

Interlude

Gtrs. 1 & 2 w. Rhy. Fig. 1, 2 times

Ab5

Gtr. 3



(Ah.)

2., 3. Interlude

Gtrs. 1 & 2 tacet. 1st time

Gtrs. 1 & 2 w. Rhy. Fig. 3, 3 times, 2nd time

Ab5 Db5 Ab N.C.

G5 D5/AD5

Ab5 Db5 Ab N.C.

G5 D5

Ab Db Ab
Rhy. Fig. 3

End Rhy. Fig. 3

Gtrs. 1 & 2



Gtr. 3

(Ah)

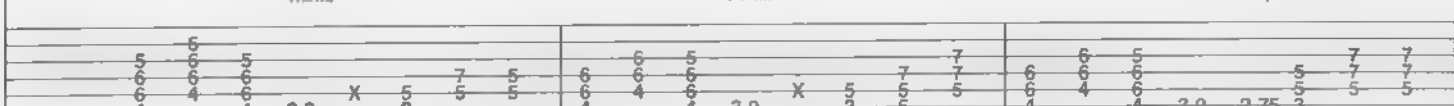


smile on repeat

*Harm.

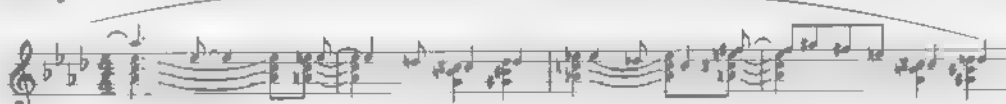
Harm.

Harm.-----4



*Harmonics located between frets.

Voc. Fig. 1



(Ah)

G5 D5

Ab5 Db5 Ab N.C. G5 D5

Ab5 Db5 Ab5 G5 D5

Rhy. Fig. 5 End Rhy. Fig. 5

Gtr 1

Ah. Oo. Yeah. Doo, doo. Yeah.

Rhy. Fig. 4 End Rhy. Fig. 4 Riff B

Gtr. 4 (dist)

8va... loco

simile on repeat

grad. bend

Harm. ... PH

fu

(7)

Coda

Ab5 Db5 Ab5 G5 D5 Ab5 Db5 Ab5 G5 D5 Ab5 Db5 Ab5 G5 D5

To Coda

Doo, doo Yeah Doo, doo Yeah Doo, doo Yeah

End Riff B

grad release

PH

Ab5 Db5 Ab5 G5 D5 Ab5 Db5 Ab5 G5 D5 Ab5 Db5 Ab5 G5 D5

Doo, doo. Yeah. Doo, doo. Yeah. Doo, doo.)

grad. bend grad. release

1/2 1/4

(7) 7 6 (6) (6)

12bk fu

Interlude

*D.S. al Coda
(take 2nd ending)*

Gtr. 3 tacet

Gtrs 1 & 2: w Rhy Fig 1, 2 times

Ab5 Db5 Ab5

D5 G5

Gtr 4 tacet

Ab5 Db5 Ab5

D5 G5

Ab5

grad release

fabk

(4)

Coda

1., 2.

Gtr 1: w Rhy Fig. 5, 4 times

Gtr 3: w Rhy Fig. 4, 4 times, simile

Gtr 4: w R.f.f.B., simile

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5

Ab5 Db5 Ab5

G5 D5

Yeah. —

(Doo, doo. Doo, doo. Yeah. — Doo, doo. Yeah. — Doo, doo. Yeah

13.

Gtr 1

Ab5 Db5 Ab5 G5 D5 Ab5 Db5 Ab5

Doo, doo Yeah Doo, doo

Gtr 4

8va

grad release

1 2 P.H.

(6) 6 6 (6)

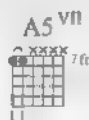
Gtr 3

Harm

3-9 3-25 5 5 5 5 3-9

Shame in You

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez



Gtrs. 1, 2 & 3; Drop D Tuning,
Tune Down 1/2 Step:

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭

Gtr. 4; Open D Tuning,
Tune Down 1/2 Step:

① = D♭ ④ = D♭
② = A♭ ⑤ = A♭
③ = F ⑥ = D♭

Intro

Slow Rock ♩ = 72

Gtr. 1 (dist.) **Riff A** **mp** **let ring throughout** **End Riff A**

TAB

0 12 (12) 11 12 (12) 10 12 (12) 9 12 (12)

Gtr. 2 (clean) **Riff A1** **mp** **let ring throughout** **End Riff A1**

TAB

0 4 (4) 4 4 (4) 3 4 (4) 0 2 4 (4)

Verse

Gtrs. 1 & 2 w/ Riffs A & A1, 3 times
N C

en _____ and I'm ach - in', _____ time for sleep - in', _____ yeah. _____

Gtr. 3 w/ Fill 1, 2nd time

When I'm say - in', _____ "time to go," _____ and _____ I've been hurt - in', _____ yeah. _____
in', _____ on - ly prov - in' _____ no one need - ed _____ to move..

Fill 1

Gtr. 3

8va

TAB

11

*A D7 A C# C A

When I'm lay - in', - I'm still try - in', - con - cen - trat - in' - on dy . n . yeah -
Still be - liev - in', - yet, mis - tak - en all God's chil - dren, - yeah And I must

Gtr 3 (clean)

mp w/ flanger

let ring throughout
simile on repeat

5 5 5 5 5 5
7 6 7 5 7 7 6 7 7 7 7 6 7 6

*Chord symbols reflect combined tonality

Chorus

Gr 1 **D** **F#m** **F**

mf w/ dist & flanger

let ring

let ring

let ring

Gr 1 **Rhy. Fig. 1**

mf

let ring throughout

Gr 2 **Rhy. Fig. 1A**

mf w/ dist

let ring throughout

A D F#m

You're right as rain, but you're wrong to blame; a

let ring full

2 3 2 0/14 19 (19) 17 19 17 17 17 17

14 14 12 16 (16) 14 12 14 7 (7) 4 0 4 9 11 9 12 (12) 11 9 11

2 2 4 (4) 2 2 0 4 4 (4) 0 4 4 5 (5) 4 4

I Aadd9

greed my crime's the same. My

hold bend full

17 17 17 17 17 17 17 17 (17) 16 16 17 17 15 14 14 14 12 14 12 11

End Rhy. Fig. 1

let ring full

8 10 9 12 (12) 10 10 0 0 0 0 0 0 4 (4) 5 4 (4) 5 0 0

End Rhy. Fig. 1A

let ring full

3 3 3 5 (5) 3 3 4 4 4 4 4 4 4 (4) 4 (4) 4 4 4 4 (4) 4 (4) 0 0 0 0 0 0

Gtrs. 1 & 2' w/ Rhy Fig. 1A, 1st 7 meas., similar
D

D F#m f
 sins I'll _ claim, _ give you back shed _ pain; _ go find _ a _ place _ for _ own
 Gtr 3
 12

shame__ So you__ can__ deal__ with this thing un - real,__ no

[illegible]

2 Bod y's mov

See

full full full full full

et ring

bold bend

mp

et ring

et ring

Coda

Gtrs. 1 & 2 w/ Rhy Figs. 1 & 1A, simile

D F#m F A

say I was stu - pid, self - ish - ly she con - sumed, yeah.

Gtr 3

Chorus

D F#m F

mf w/ dist. & flanger

let ring

let ring

et ring

Aadd9

Gtrs. 1 & 2. w Rhy Fig. 1A, 1st 7 meas., simile
D

And you must change pat-terns

crng. let ring

F#m

F

Aadd9

all we trained, or n'er re - gain peace you seek. Now.

D

F#m

F

you hear me for the things I see. Yeah, I be - lieve in in - ner

1. D 2. Aadd9

(cont. in slash)

let ring.....

ful

let ring.....

ful

A5

Gtr. 3 //

Gtrs. 1 & 2

Gtr. 1 // *mp*

Gtr. 4 (dist) *mp*

(Gtr. 1 cont. in slash)

let ring.....

ful

let ring.....

ful

let ring, brought in

A5

(cont. in notation)

Riff B

End Riff B

Gtr 1

Riff C

End Riff C

mf

let ring

1/2

6 (6) 7 7 9 6 7 7 6 7 6 (6) 7 7 7 0 7

Gtr 4

Riff C1

End Riff C1

7 7 9 7 7 10 7 7 7 9 7 7 7 7 9 7

Gtr 1

Gtr 4 w. Riff B, 4 times

Gtr 1 w. Riff C, 3 times

Gtr 4 w. Riff C1, 5 times

Gtr 1

mf

let ring

1/2

6 (6) 7 7 0 7 6 7 7 6 7 6 (6) 7 7 0 7 6 0 7

10 10 X X 5 5 3
7 7 X X 2 2 0

*fade in.

Gtr 3 w/ Riff D 1 1/2 times

Gtr 3 w/ Fill 3

A5 VII A E

4 5

tr tr

Gtr 4

let ring

Gtr 1

Riff D

End Riff D

mf

loco

mf

9 15 15 15 15 15 15 X X 14 14
X X X X X X X X X X
6 12 12 12 X 12 12 X X 11 11

9 10 10 10 X 10 10 X X 5 5 3
X X X X X X X X X X
6 7 7 7 X 7 7 X X 2 2 0

0 0 0 0

Fill 3

Gtr 3

Ava

loco

mf

loco

mf

9 10 10 10 X 10 10 X X 5 5
X X X X X X X X X X
6 7 7 7 X 7 7 X X 2 2

TAB

God Am

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

Tune Down 1/2 Step:

- ① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Free Time
N C



Spoken: *Sure, God's all powerful but does he have lips?*

Gtr 1 (dist.)

mp fdbk

fdbk

w bar

fu l

TAB

12 (12) (12) 8 (8) (8)

*Key signature denotes F Phrygian.

Moderately Fast Rock ♩ = 79

Gtrs. 2 & 3 (dist.)

B5 A5 B5 F5

f P.M.

W nod' Nva

fdbk

1 2 3 1 2

(8) (8) (8) (8) (8) (X) (X)

w bar

*Microphonic fdbk, not caused by string vibration

Verse

Gtr 1 tacet F5

E5 F5 B5 A5 B5 F5 E5 F5 B5 A5 B5 F5

Gtrs. 2 & 3: w Rhy. Fig. 1, 3 times

1. Dear God, how have you been then? I'm not fine; fuck pre-tend-ing.

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr 2 & 3

P.M. P.M. P.M. P.M. P.M.

fdbk

12

pitch D

*volume swell

Gtr 1 tacet

E5 F5 B5 A5 B5 F5 E5

Gtr 1 w Fil 2 F5 B5 A5 B5 F5

All of this death your send - in'; best throw some free heart men - din'.

Verse

Gtrs 2 & 3, w Rhy Fig. 1, 3 1/2 times

Gtr 4, w Fil 7, 3rd time

F5

E5

Gtr 1 w Fil 4, 2nd time

Gtr 1 w Fil 1, 3rd time

F5

B5 A5 B5 F5

E5

2. In - vite you in my heart then; — when done my

3. So Lord, I see you grin - in'; — must be grand

4. All the re - spect I'm giv - in'; — shared strength a .

Gtr 1 w Fil 5, 2nd time

Gtr 1 w Fil 4, 3rd time

F5

B5 A5 B5 F5

E5

F5

E5

sins for - giv - en. — This God of mine re - lax - es. — World dies, I

al - ways win - in'? — How proud are you be'n' a - ble — to - geth - er

quired by liv - in'. — All bloom - in' life you're feed ing — can't hide sick

Fill 2

Gtr 1

** xva

** fdbk

TAB (14)

*volume swell

Fill 4

Gtr

xva

fdbk

TAB 12

pitch: D

*volume swell

Fill 5

Gtr 1

** xva

** fdbk

TAB 14 (14)

pitch: E

*volume swell

Fill 7

Gtr 4

TAB (10) (10)

Chorus

F5

B5

A5

B5

F5

N.C. (G5)

(A5)

B5

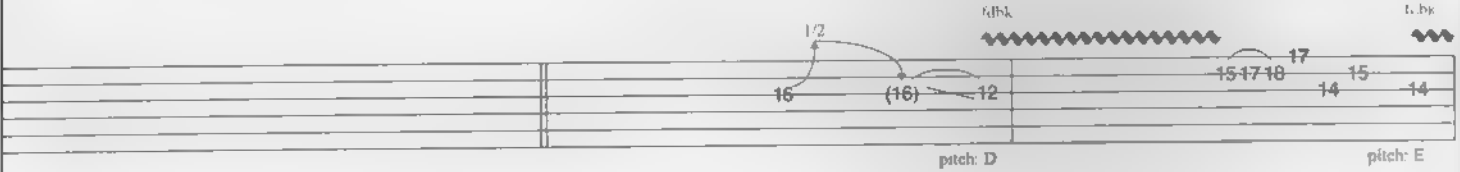
A5

B5 F5

still pay tax - es. —
faith from fa - ble? —
ones your weed - ing. —

Can I be as — my God — am?

Gtr 1



Gtrs. 2 & 3

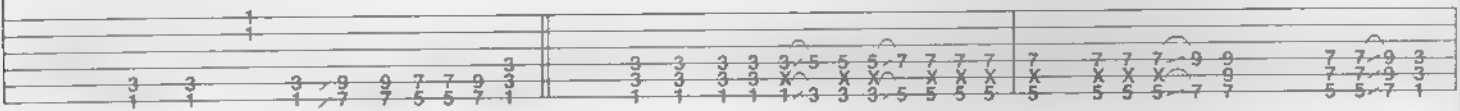
Rhy. Fig. 2

End Rhy. Fig. 2



P.M. — — — — —

P.M.



Gtrs. 2 & 3 w/ Rhy. Fig. 2, 2 1/2 times
N.C. (G5) (A5)

B5

A5

B5

F5

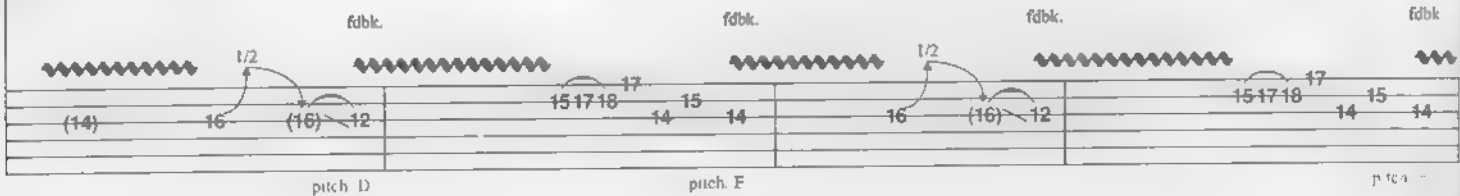
N.C. (G5) (A5)

B5

A5

B5 F5

Can you be as — God am? — Can I be as — my God — am? —



1.

2.

To Coda

Gtr 1 w/ Fill 6, 1st time

Gtr 1 w/ Fill 3, 2nd time

Gtr 4: w/ Fill 8, 2nd time

N.C. (G5) (A5)

Gtrs. 2 & 3 w/ Rhy. Fill 1

B5

A5 B5

F5

B5

A5

B5 N.C.

God of all; my God am.

all; my God am.

Fill 3

End Fill 3

Gtrs. 2 & 3

pitch D

Guitar Solo

Gtr 1 tacet

Gtrs. 2 & 3 w/ Rhy. Fig. 3, 2 1/2 times

Voc. Fill 1

End Voc. Fill 1 Voc. Fig. 1

B5 A5 B5 N.C.

End Voc. Fig. 1

God

am

Gtr 4 (dist.)

Rhy. Fig. 3

End Rhy. Fig. 3

Rhy. Fill 1

Gtrs. 2 & 3

P.M.

Fill 6
GtrFill 8
Gtr 4

15ma

B5 A5 B5 N.C.

Xrd

15ma

fdbk

1 1 2

1 2

fdbk

full

fdbk

(12)

(12)

15

(15)

12

13

10

12

2

pitch A

let ring 4

full

2

1 1

0

0

0

0

0

0

0

0

0

0

0

0

0

0

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255

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260

261

262

263

264

265

So Close

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

Tune Down 1/2 Step

- ① 1 ♭ ④ = D♭
② B♭ ⑤ = A♭
③ ⑥ ⑦ ⑧ = F♭

Intro

Moderately Fast Rock ♩ = 144

Gtr 1 (dist.) N.C.(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)

f let ring... 4 let ring... 4 let ring... 4 let ring... 4

TAB

Gtr 2 (dist.)

mf steady gliss. let ring... 4

TAB

*Using a gtr. w/ Les Paul type electronics, place the neck pickup volume at 0 and the bridge volume at 10. Then, with the toggle switch on the neck pickup, strike the chord and switch the toggle to the bridge pickup in the rhythm shown

Gtrs. 1 & 3 (dist.) (G7) (F#7) (Bb5) (F) play 3 times (F#7) (Bb5) (F) End Rhy. Fig. 1

f let ring... 4 let ring... 4 let ring... 4 let ring... 4

Gtr 4 w/ Fill 1 (G7) (F#7) (Bb5) (F)

Rhy. Fig. 1

Gtr 2 Riff A w bar End Riff A w bar

let ring... 4

TAB

*Nva

*PH... 4

cont in slash

pitch E F E

Fill 1

Gtr 4 (dist.)

mf

TAB

Verse

Gtrs. 1 & 3 w/ Rhy Fig. 1, 4 times

Gtr 2; w/ Fill 4, 2nd time

Gtr 2 tacet
N.C.(Bb5)

(F)

Bb
3fr

Gtr 2

1. Why _____ are we here a gain' _____ It's the
2. Man, _____ I near - ly snapped my twig. _____ Then a -

(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) Gtr 2 w Fill 2 (F)

same old, sit down, roll a - round, chewed up pen. _____
gain, I near - ly snapped a few of you.

Pre-Chorus

Gtrs. 1 & 3 w/ Rhy Fig. 1, 4 times

Gtr 2 w/ Riff A, 4 times

N.C.(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)

Noth - in' thril - lin' me too much, yeah. _____ Noth - in' thril - lin' me too much,
So, I hear you think high - ly now. _____ So, I hear you think high - ly

(G7) (F#7) (Bb5) (F) (G7) (F#7) (Bb5) (F)

yeah. _____ Noth - in' thril - lin' me too much, yeah. _____ Noth - in' thril - lin' me. _____
now. _____ So, I hear you think high - ly now. _____ So, I hear you think. _____

Chorus

E5 E#5 F#5 F# F#5 F#11

E5 E#5 F#5 F# F#5 F#11

Yeah, _____ so _____ close _____ now. _____

Gtrs. 1 & 2

ring ring

ring ring

Gtr 2

grad release

Fill 2
Gtr 2

ring ring

TAB

0 6 7 8 7 0

Fill 4
Gtr 2

grad release

TAB

(6) (6)

F#5 E#5 E5

Esus4 E

E Esus4

E

Music notation for the first section, including guitar and vocal parts. The guitar part features a complex fretboard diagram with various techniques like bends and vibrato. The vocal part includes lyrics: "Oo. hoo".

Interlude

Gtr 1. w/ Rhy Fig. 1, 2 times
Gtr 3 tacet
N.C.(G7)

(F#7)

(Bb5)

(F)

(G7)

(F#7)

(Bb5)

Music notation for the Interlude section, featuring guitar parts with various techniques like bends and vibrato. The guitar part includes a complex fretboard diagram with various techniques like bends and vibrato.

Gtr 3. w/ Fill 3

(F)

Gtrs. 1 & 3 w/ Rhy Fig. 1, 4 times
(G7) (F#7) (Bb5)

(F)

plus 3 times

Music notation for the section following the Interlude, featuring guitar parts with various techniques like bends and vibrato. The guitar part includes a complex fretboard diagram with various techniques like bends and vibrato.

Fill 3
Gtr 3

Music notation for the Fill 3 section, featuring guitar parts with various techniques like bends and vibrato. The guitar part includes a complex fretboard diagram with various techniques like bends and vibrato.

(G7) (F#7) (Bb5) (F)

semi harm ... full

⊕ Coda
Outro

Gtr 1: w/ Rhy Fig. 1, 2 times
Gtr. 3 tacet
N.C.(G7)

(F#7) (Bb5) (F) (G7) (F#7) (Bb5)

+1 2 +1 2

w bar w bar w bar

slack *Rattle floppy strings w/ left hand.

Gtr 3 w Fill 3
Gtr. 4. w/ Fill 5

(F) (G7) (F#7) (Bb5) (F) (G7) (Bb5)

Why? Why? Why?

let ring w bar let ring

Fill 5
Gtr. 4

w bar

1 2 1 2 1 2 1 2

TAB

Rhy. Fill 1
Gtrs. 1 & 3

let ring let ring

TAB

Lyrics by Layne Staley
Music by Jerry Cantrell and Sean Kinney

① = D♭ ④ = D♭
② = A♭ ⑤ = A♭
③ = F ⑥ = D♭

Intro

Moderately Fast Rock ♩ = 130 ()

D7b5



D

D^{type2}

*Sung by by lower harmony part

Slower ♩ = 122 (♩, ♩)

Dtype2 D

The musical score for guitar includes a guitar riff and a fretboard diagram. The guitar riff is written in treble clef with a key signature of one sharp (F#). It starts with a half note F#4, followed by a half note G#4, and then a half note A4. The riff is labeled "Gtrs. RIFF A" and "End RIFF A". The fretboard diagram shows the fret positions for the riff, with fingerings indicated by numbers 1, 2, and 3. The diagram is labeled "let ring" and "let ring".

Verse

Gtrs. 1 & 2 w/ Riff A, 3 times

D



1. Be - gan this take at sev'n _ thir - ty - eight _

Head hit the board 'nough _ that it aches _

Verse

Gtrs. 1 & 2 w/ Riff A, 3 1/2 times

Gtrs. 1 & 2 w/ Fill 1, 3rd time

D



Won - der, should I be work - in' So late? _

2. Be - gan this take at sev'n _ thir - ty - eight _

4. Went out - side to give _ all a break, _



Head hit the board 'nough that it aches _

Won - der, should I be work - in' so late? _

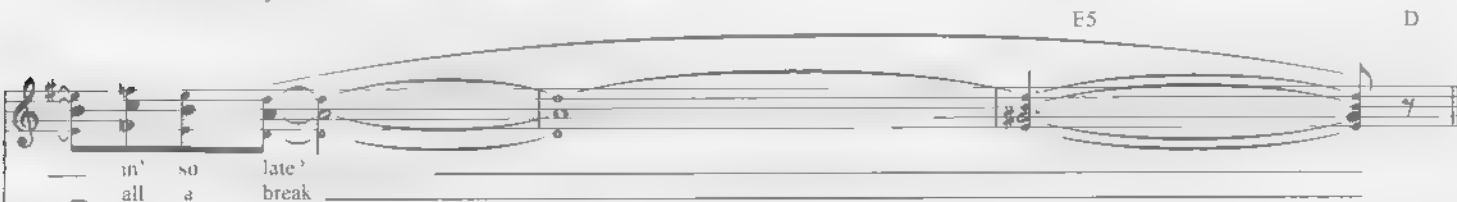
Won - der, should I be work

Wear - ing cow - hide, a steak _ on a skate _

Back in - side Sam, throw 'way your cake _

Went out - side to give _

6. See Additional Lyrics



E5

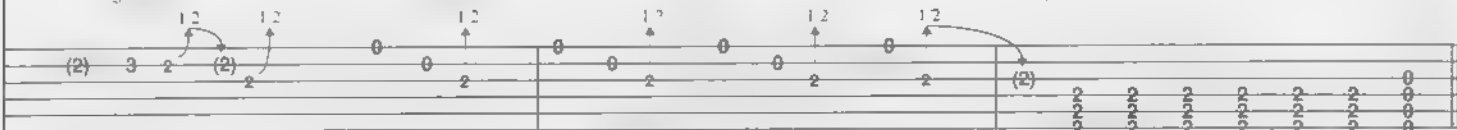
D

in' so late
all a break



let ring

et ring



Verse

Gtrs. 1 & 2 w/ Riff A, 3 1/2 times

D



3. Be - gan this take at sev'n _ thir - ty - eight _

Head hit the board 'nough _ that it aches _

5. Went out - side to give _ all a break, _

wear - ing cow - hide, a steak _ on a skate _

7. See Additional Lyrics



Won - der, should I be work - in' so late? _

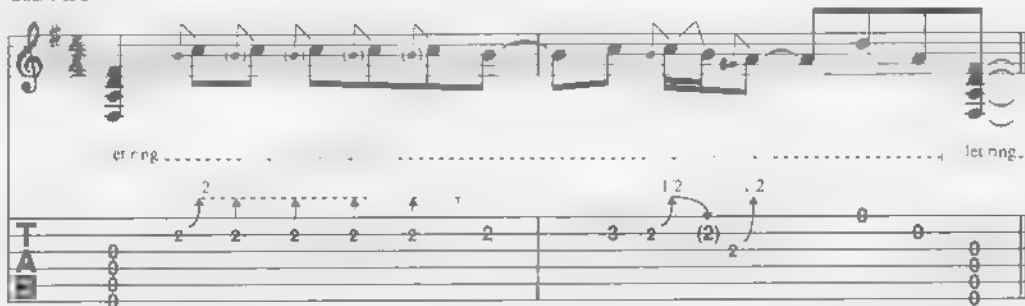
Won - der, should I be work

Back in - side Sam, throw _ 'way your cake _

Back in - side Sam, throw _

Fill 1

Gtrs. 1 & 2



et ring

let ring

in' so late⁹
'way your cake

Gtrs. 1 & 2

let ring

1/2 1/2 1/2 1/2 1/2 1/2

(2) 3 2 (2) 2 0 0 2 0 2 0 2 2 (2)

Interlude

Faster ♩ = 163 (♩ ♩ ♩)

Half-Time Feel

D

D7b5

D

D7b5

play 3 times

Uh!

Well, now the

Riff B

End Riff B

1 2 15 14 0 0 0 15 14 0 0 0

Gtr 3

(dist.)

Riff B1

End Riff B1

f **w/ flanger

full

f **w/ flanger

full

(8) (8)

*1st time only

**Heavy flanger produces random overtones

Chorus

Gtrs. 1, 2 & 3, w/ Riffs B & B1, 4 times

D

D7b5

D

D7b5

Noth - in' Song sticks ___ to your mouth like pea - nut but - ter on the brain. ___ Ah - la - da -

To Coda 1 ⊕

To Coda 2 ⊕

End Half-Time Feel

D

D7b5

D

D7b5

da ee ___ Well, noth in' ev - er stays the same ___

A Tempo (♩ = ♩)
D7b5

The musical score is divided into three systems. The first system shows the guitar part with a melodic line and a D7b5 chord. The second system shows the bass part with a rhythmic line and a D7b5 chord. The third system shows the drum part with a rhythmic pattern. The score is written in 4/4 time and features a key signature of one sharp (F#).

Dtype2

Chorus

D D7b5

Well, now the Noth - in' Song sticks to your mouth like pea - nut but - ter on the brain.

Ah - la - da - da - ee. Well, noth - in' ev - er stays the same.

Bridge

w/ ad Lib Bkgd. Voc

D7b5

Rhy. Fig. 1A

D

End Rhy. Fig. 1A

Chr. 2

Yeah, noth - in' —

Chr. 3

flanger off

et ring 1

Rhy. Fig. 1

Gtr. 4

End Rhy. Fig. 1

Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A, 3 times

D7b5

D

Oh, noth - in' —

Chr. 3

flanger on

flanger off

let ring let ring let ring

D7b5

D

Noth - in' — Ah —

w/ flanger

D7b5 **D**

Noth in' Ah Noth in' stays the same

flanger off
let ring... let ring... let ring...

0 2 3 3 3 12 11 12 11 12 10 10 9 0 3 3

⊕ Coda 2

Outro

Gtrs. 1 & 2, w/ Rhy Figs. 1 & 1A, 6 times
w/ ad Lib Bkgd Voc
D7b5

D

Well, the Noth - in' Song - sucks - to your mouth

Gtr 3
flanger off
let ring...

8 8 8 8 0 2 3 2

D7b5 **D**

Yeah, ee, ah

let ring... let ring... hold bend

(2) 3 (3) 3 0 3 0 3 (3) 3 3 3

D7b5 **D**

Ee. Noth - in' Noth - in' real - ly changed...

Riff C End Riff C

let ring...

2 0 0 2 3 3 2 3 (3) 3

D7b5 D

Yeah. ee

Noth in' real - ly told

et ring

let ring

let ring

0 0 2 (3/2) 12 11 12 11 12 10 10 9 8 (8)

Gtr 3, w/ Riff C, 3 times
D7b5

D

me.

Noth in' stays the same.

D7b5

D

(Noth in' stays the same.)

Noth in' stays the same.

et ring

let ring

let ring

flanger on

Gtr. 2 //

Gtr 1

15 14 12 X 0

15 14 0

Additional Lyrics

6. Gotta finish so I can awake
Feed the cat or she spreads all the waste.
Snap her neck or trade in for a new make.
7. Gotta finish so I can awake
Feed the cat or she spreads all the waste.
Snap her neck or trade in for a new make
Snap her neck or trade in for a new make.

Frogs

Lyrics by Layne Staley
Music by Jerry Cantrell, Sean Kinney and Mike Inez

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = G \flat ⑥ = E \flat

Intro

Moderately Slow $\text{♩} = 88$

* Gtr 1 (elec.)
** Em6 Rhy. Fig. 1

N C

End Rhy. Fig. 1

mf w/ dist.
let ring

T
A
B

* Doubled by additional distorted elec. gtr till indicated.
** Chord symbols reflect implied tonality

Gtr 1 w/ Rhy. Fig. 1, 7 times
Em6

N.C.

Em6

N.C.

Em6

N.C.

Gtr 2 (elec.)

f w/ dist.
1/2
14 (14) (14)

* fdbk.

w/ bar

Half-Time Feel

Em6

N.C.

Em6

N.C.

Gtr 2

grad. bend
full
(0) 5 7 (7) (7) 7 5 5 7 5 (5) 5 7 (7) 7 5

grad. bend 1/2 full
10 (10)

slack

Gtr 3 (12-str. acous.)

Rhy. Fig. 1A

End Rhy. Fig. 1A

mf

let ring

let ring

4 3 0 0 4 3

Gtr 3: w/ Rhy. Fig. 1A, 2 times
Em6

N.C.

Em6

N.C.

Gtr 2

full
1/2
(10) (10) 5 7 (7) 5 5 5 7 5 (5)

* Played behind the beat

Verse

Gtr 2 tacet

Gtr 3 w/ Rhy Fig. 2A

N.C.(Em6)

N.C.

(Em6)

1. What — does "friend" mean to — you? — A word so wrong - ful - ly a -

Rhy Fig. 2

let ring throughout

Harm.

1 2 1 2 1 2

6 (6) 5 6 5 7 0 0 0 6 (6) 5 6 5

0 0 0 0 0 4 3 0 0 0 0 5

N C

(Fm6)

N C

bused — Are — you like — me con fused? —

Harm.

let ring throughout

Harm.

1/2 1/2 1/2

6 (6) 5 6 5 7 0 0 0 6 (6) 5 6 5

0 0 0 4 3 0 0 0 0 0 4 3

Interlude

Gtrs. 1 & 3 w- Rhy Fig. 3, 4 times
G5 G(b5)

(Em6)

N.C.

All in - clud - ed but — you —

End Rhy. Fig. 2

Gtr 2

1/2 1/2 1/2

6 (6) 5 6 5 7 0 0 0 12 12 12 12 14

0 0 0 0 5 4 10 10 10 10 12

Rhy. Fig. 2A

Gtr. 4

play 3 times

let ring

let ring

let ring

TAB

0 0 0 0 4 3 0 0 5 4

Rhy. Fig. 3

Gtrs. 1 & 3

let ring

TAB

0 5 0 4 5

G5 G(b5) G5 G(b5) Gtr 3: w/ Rhy Fill 1 G5 G(b5) Gtr 1: w/ Rhy Fig 1, 4 times Em6 N.C.

A lone

Gtr 2

Gtr 3: *dox*

12 12 12 12 14 14 16 14 12 12 14 12 12 12 12 14 9 7 0

Em6 Gtr 2: *tace* N.C. Em6 N.C. Em6 N.C.

et ring

9 7 4 3 0 0 0 3 4 0 3 0 0 3

Verse

Gtr 1: w/ Rhy Fig. 2
Gtr 3: w/ Rhy Fig. 2A
N.C. (Em6)

N.C. (Em6) N.C.

2. Sounds of si - lence of - ten soothe.
3. Flow - ers watched through wide eyes blue

Shapes and col - ors shift with mood.
Child sings an un-claimed tune

Gtr 1: w/ Rhy Fill 2, 1st time
Gtr 3: w/ Rhy Fill 2A, 1st time

(Em6) N.C. (Em6) N.C.

Pu - pils wid - en, change their hue.
In - no - cence spins cold co - coon.

Rap - id brown a - void clear blue
Grow to see the pain too soon.

Rhy Fill 1
Gtr 3

let ring

TAB 3 5 3

Rhy. Fill 2

Gtr & 1

8va loco

Harm.
let ring

TAB 7 0 0 6 5

Rhy. Fill 2A

Gtr 3

let ring

TAB 6 0 5 0

Interlude

Gtrs. 1 & 3, w/ Rhy. Fig. 3, 8 times
G5 G(b5)

G5

G(b5)

G5

G(b5)

G5

G(b5)

Gtr 2

smile on repeat

12 12 14 12 12 14 14 16 14 12 12 14 12 12 14 12 12 14

X X X X X X X X X X X X X X X X

10 10 12 10 10 12 12/14 12 10 10 12 10 10 12 10 10 12

End Half-Time Feel

Gtr 2

G5 G(b5) G5 G(b5) G5 G(b5) G5 G(b5)

12 12 14 12 12 14 14 16 14 12 12 14 12 12 14 12 12 14

X X X X X X X X X X X X X X X X

10 10 12 10 10 12 12/14 12 10 10 12 10 10 12 10 10 12

Chorus

Gtrs. 1 & 3, w/ Rhy. Fig. 4, 7 times
Abmaj7 Bb/D Cadd9

Abmaj7

Bb/D

Cadd9

Why's it have _ to be _ this a way,

Gtr 2

12/13 13/15 12 (12) 5 5 7 8 13 13/15 12/13 12

X X X X X X X X X X X X X X X X

10/11 11/13 10 (10) 3 3 5 6 11 11/13 10/11 10

Abmaj7

Bb/D

Cadd9

Abmaj7

Bb/D

Cadd9

be this a way.

13 13 13 13 13 13/15 12 (12) 5 5 7 8 13 13/15 12/13 12 (12) 5

X X X X X X X X X X X X X X X X

11 11 11 11 11 11/13 10 (10) 3 3 5 6 11 11/13 10/11 10 (10) 3

Rhy. Fig. 4

Gtrs. 1 & 3

let ring

TAB

3 5 5 7 8 13 13/15 12/13 12 (12) 5

X X X X X X X X X X X X X X X X

10 10 10 10 10 10/11 10 (10) 3 3 5 6 11 11/13 10/11 10 (10) 3

Abmaj7 Bb/D Cadd9 Abmaj7 Bb/D Cadd9

be this a way, be this a way.

let ring... 4 2 let ring... 4 let ring... 4

To Coda

Abmaj7 Bb/D Cadd9

be this a way,

let ring... 4 1/2 let ring... 4

Half-Time Feel

Gtr. 1 w/ Rhy Fig. 1, 4 times
Gtr 3 tacet
Em6 N.C.

Gtr. 1 & 3, w/ Rhy Fill 3
Abmaj7 Bb/D G5

be this way?

let ring... 4

Rhy Fill 3
Gtrs. 1 & 3

let ring...

TAB

Gtr 2 tacet
Em6

Ctr 3

N C

Em6

N C

Em6

N C

let ring

let ring

⊕ Coda

Half-Time Feel

Gtr 1 w/ Rhy. Fig. 1, 4 times
Gtr 3 tacet
Em6

Gtrs. 1 & 3: w/ Rhy. Fill 4
Abmaj7

Bb/D

G5

be this way?

Gtr 2

let ring

fbk

patch G

N.C.

Em6

8va

Gtr 2

N C

Gtr 3 Rhy. Fig. 5

Gtr 3 diviso

*fbk

let ring

*Microphonic fdbk not caused by string vibration

N C

Em6

N C

End Rhy. Fig. 5

let ring

let ring

let ring

Rhy. Fill 4
Gtrs. 1 & 3

let ring

TAB

Outro

Gtr 3 w Rhy Fig 5, 3 3/4 times

*Gtr 1
N.C.

musical notation for Gtr 1 (melody) and Gtr 3 (rhythm) with fret numbers and harmonic markings.

*w/ Leslie effect

**Additional gtr doubling Gtr 1 holds E ② open for 1 meas. and fades out

w/ Voc ad Lib. till end

musical notation for Gtr 1 (melody) and Gtr 3 (rhythm) with fret numbers and harmonic markings.

Gtr 3 w Rhy Fig 15

musical notation for Gtr 1 (melody) and Gtr 3 (rhythm) with fret numbers and harmonic markings.

musical notation for Gtr 1 (melody) and Gtr 3 (rhythm) with fret numbers and harmonic markings.

musical notation for Gtr 1 (melody) and Gtr 3 (rhythm) with fret numbers and harmonic markings.

Rhy. Fill 5

Gtr 3

play 15 times

musical notation for Rhy. Fill 5 (Gtr 3) with fret numbers and harmonic markings.

Staff 2

Measures 1-4: Melodic line with notes and accidentals. Fretboard diagram below with fingerings: 15 (1), 16 (15), 17, 15, 16, 15, 17, 16, 15, 17, 16, 15, 17.

Staff 1

Measures 1-4: Melodic line with notes and accidentals. Fretboard diagram below with fingerings: 3, 5, 0, 9, (3), 4, 5, 3, 4, 5, 4, 3, 5, 4, (4), 0, 5, 3, 4, 5, 4, 3, 5.

Measures 5-8: Melodic line with notes and accidentals. Fretboard diagram below with fingerings: 16 (1), 16 (15), 0, 15, 16, 17, 15, 16, 17, 16, 15, 17, 16 (15), (16).

Measures 5-8: Melodic line with notes and accidentals. Fretboard diagram below with fingerings: 4 (1), 4 (3), 0, 5, 3, 4, 5, 4, 5, 4, 4 (2), 4 (2), 4 (4), (4), (4).

Measures 9-12: Melodic line with notes and accidentals. Fretboard diagram below with fingerings: (16), (16), (16), 14, (14).

Measures 9-12: Melodic line with notes and accidentals. Fretboard diagram below with fingerings: (4), (4), (4).

pitch: E

Gtr 2 Gtr 1 tacet
Riff A

End Riff A Gtr 1

Gtr 2 w/ Riff A, 3 1/2 times

Harm
let ring...

(14)

pitch: G G G G G G G G G G

Gtr 2 tacet

grad d/c

Harm
let ring

Harm
w bar +1

(5) 7 5 7 5 5 7 5 5 0 12 (12) (12)

pitch: G G G G G

*Open 2nd str sounds w/ harmonic

*Gtr 1 tacet

Em7

pro, 9 meas

Em7 N.C.

*Gtr 1 Random fdbk 9th time pitch F#, 1 meas.

1 2

1 2

1 2

(4) 0 4 0 0 0 4 0 0 2 4

2

2

(4) 4 4 4 4 4 4

Over Now

Lyrics by Jerry Cantrell
Music by Jerry Cantrell and Sean Kinney



Gtrs. 1, 2 & 3, Open D Tuning,
Tune Down 1/2 Step.

- ① = D \flat ④ = D \flat
- ② = A \flat ⑤ = A \flat
- ③ = F ⑥ = D \flat

Gtrs. 4 & 5,
Tune Down 1/2 Step

- ① = I \flat ④ = D \flat
- ② = B \flat ⑤ = A \flat
- ③ = G \flat ⑥ = E \flat

Intro

Moderate Rock $\text{♩} \approx 106$

F#

F#

F#

B/F#

F#

F#

B/F#

F#

F#

⑥

4fr

Rhy. Fig. 1A

Gtr 2
(elec.)

P.M.

f w/ dist

⑥

4fr

P.M.

P.M.

P.M.

Gtr 1
(acous.)

("Taps")

(approx. 38 sec)

Rhy. Fig. 1

P.M.

P.M.

P.M.

P.M.

TAB

Gtrs. 1 & 2 w/ Rhy. Figs. 1 & 1A

D

D

D

G/D

D

G/D

D

F#

⑤

open

⑤

open

⑤

open

⑤

open

End Rhy. Fig. 1A

P.M.

P.M.

P.M.

P.M.

End Rhy. Fig. 1 Gtr. 3 (elec.)

P.M.

P.M.

P.M.

P.M.

P.M.

f w/ dist

B/F# F# B/F# F#

D

G/D D G/D D

cont. n slash)

Verse

F# F# F# B/F# F# F# B/F# F# F#

Rhy. Fig. 2A

Gtr 2 & 1

P.M.-----J

Rhy. Fig. 2

1. Yeah, _____ it's o - ver now, _____
2, 3 See Additional Lyrics

P.M.-----J

P.M.-----J

P.M.

P.M.

F# F#

F# B/F# F#

F# B/F# F#

F# D D

P.M.-----J

P.M.-----J

P.M.

P.M.

P.M.-----J

P.M.-----J

P.M.

P.M.

D G/D D D G/D D D F# F#

F# B/F# F# F# B/F# F#

F# B/F# F#

End Rhy. Fig. 2A

P.M.-----J

P.M.-----J

P.M.-----J

P.M.

End Rhy. Fig. 2

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 2 & 2A

F#

B/F# F#

B/F# F#

B/F# F# B/F# F#

When _____ it's all _____ worn out, _____

D

G/D D

G/D D

F#

B/F# F# B/F# F#

I'd rath - er go with - out _____

Chorus

A A5 A A5 A A5 A A5 A G#5 G#5 G#5 G#5 G#5 G#5

⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥

7fr 7fr 7fr 7fr 7fr 7fr 7fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr 6fr

Gtr 2 & 1 PM PM PM PM PM PM PM PM PM PM PM PM PM PM PM

1., 2. You know it's been on my mind. _ Could you stand _ right here, look me straight _
 3. You know it's been on my mind. _ Could I stand _ right here, look my - self _

*Gtr 4 (elec)
 mf w/ dist

7 6 7 6 6 7 8 9

Gtr 1 PM...4 PM. PM. PM...4 PM. PM. PM...4 PM PM PM

10 10 10 10 10 10 10 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 6 6 6 6 6 6 6 6

*Tone control set at zero

B5 B B5 B B5 B B5 B B5 B B5 B B5

⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥ ⑥

9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr 9fr

P.M. P.M. P.M. P.M...J P.M. P.M...J P.M...J P.M...J P.M...J P.M...J P.M...J P.M...J P.M...J

Gtrs. 1, 2 & 3 w/ Rhy Fig 1 & 1A, 2 times
 F#

— in the eye — and say — that it's o - ver now? —
 — in the eye — and say — that it's o - ver now? —

(9)

PM...4 PM. PM. PM...4 PM. PM. PM.

12 12 12 12 12 12 12 9 9 9 9 9 9 9 9

9 9 9 9 9 9 9 6 6 6 6 6 6 6 6

To Coda ⊕

1.

B/F# F# B/F# F# D

G/D D

G/D D

F#

We pay — our debt — some — time. —

Gtr 4

f

1 2

full

(11)

(11)

11

(11)

9

11

B/F# F# B/F# F# D

G/D D G/D D

12.

G/D D

G/D D

— our debt — some — time. —

(11)

1 2

fu

9

(9)

9

(9)

(11)

(11)

9

full

12

F#

B/F# F# B/F# F# D

G/D D

G/D D

Yeah, we pay — our debt — some — time. —

(12)

Interlude

Half-Time Feel

F#5

Rhy. Fig. 3A

Gtrs
2 & 3

D5

End Rhy. Fig. 3A

Staff 1: Treble clef, key of D major (F#4, C#5). Chords: F#5, D5. Lyrics: We pay ___ our debt ___ some - time. ___

Gtr 4

Staff 2: Treble clef, key of D major. Fingering: 7, 7, 7. Labels: full, full.

Gtr 1

Rhy. Fig. 3

End Rhy. Fig. 3

Staff 3: Treble clef, key of D major. Rhythm: eighth notes. Fingering: 4, 3, 0, 3, 4, 2, 3, 4, 4, 3, 4, 3, 4, 0, 3, 0, 3, 0, 3, 0, 4, 3, 0, 3, 4, 0, 0. Label: let ring throughout.

Gtrs. 1, 2 & 3 w/ Rhy. Figs. 3 & 3A, 5 times
F#5

D5

Staff 4: Treble clef, key of D major. Chords: F#5, D5. Lyrics: Yeah, we pay ___ our debt ___ some - time. ___

Gtr 4

Staff 5: Treble clef, key of D major. Fingering: 11, 9, 10, 9, 9, 10, 12, 12, 12, 12, 12, 12, (12). Labels: hold bend, full.

F#5

D5

Staff 6: Treble clef, key of D major. Fingering: 10, 9, 10, 9, 9, 11, (11), 9, 9, (9), 7, 6, 7, 6, 9, (9). Labels: full, full, full.

F#5 D5

*w/ octaver

fu.

*Doubles one octave below

F#5 D5

full

D.S. al Coda
End Half-Time Feel

F#5 D5

octaver off

1/2 full

1/2 1/2

⊕ *Coda*

D G/D D G/D D F#

We pay ___ our debt ___ some - time.

tr 4

full

full

B F# F# B/F# F# D G/D D G/D D

Yeah, we pay ___ our debt ___ some - time

(12)

Outro

Half-Time Feel

Gtrs. 1, 2 & 3: w/ Rhy Figs. 3 & 3A, 6 times

F#5

D5

We pay

our debt some time.

Yeah, we pay our debt some time

Gtr. 2: w/ Rhy. Fig. 3A
F#5

End Half-Time Feel

Gtr. 1 tacet
D5

*Gtr. 5 (elec.)

mf

Gtr. 5 tacet

F#

6

4fr

D

6

open

Gtrs. 2 & 3

Gtr. 4

Free Time D5

F#

6

4fr

Additional Lyrics

2. Well, it's over now,
Yet I can see somehow.
When it's all gone wrong,
It's hard to be strong.
3. Guess it's over now,
I seem alive somehow.
When it's out of sight,
Just wait and do your time.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret

1st & 2nd strings open, played together open D chord

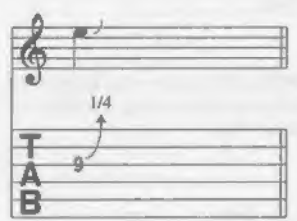
Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and bend up as indicated. The first note does not take up any time.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

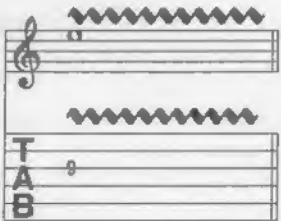
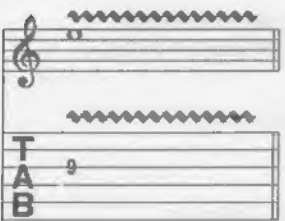


VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

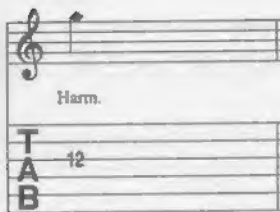
SHIFT SLIDE: Same as legato slide, except the second note is struck.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

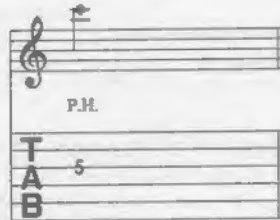
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



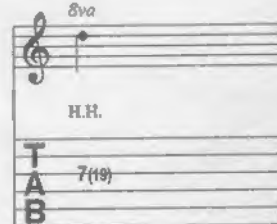
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



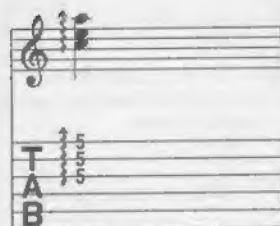
RAKE: Drag the pick across the strings indicated with a single motion.



TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(accent)

- Accentuate note (play it louder)



(accent)

- Accentuate note with great intensity



(staccato)

- Play the note short



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (Coda symbol), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.S. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

RIM

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fili

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fili

- A chordal version of a Fili.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.

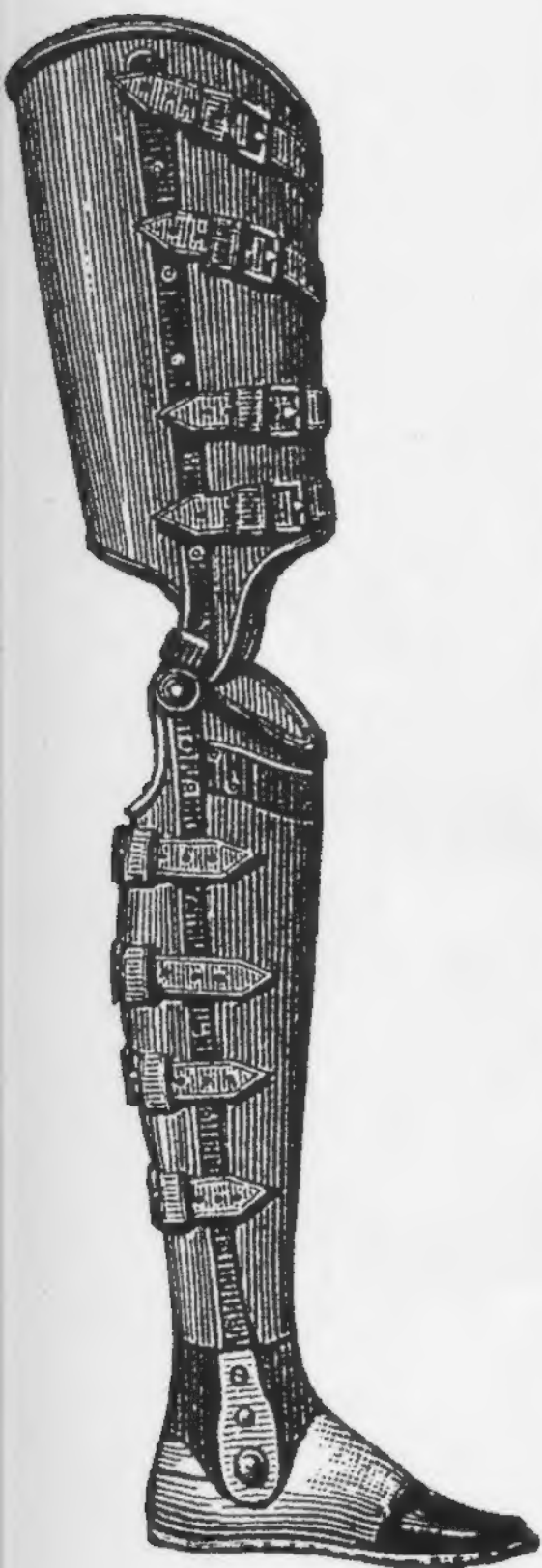


- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE:

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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